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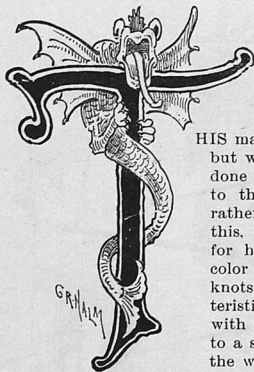
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GRAINING.

SECOND ARTICLE.

POLLARD OAK.

HIS may be executed in distemper or oil, but we think a great deal more may be done with the latter. A ground similar to that for wainscot is required, but rather darker than for light oak. Of this, however, the grainer must judge for himself, according to the depth of color he wishes to get. The groups of knots which form the peculiar characteristic of pollard oak, may be made with a round hog hair brush cut down to a stump, and used with a turn of the wrist.

The light veins which are found traversing pollard oak, should be wiped out as in wainscot, and the dark markings put in with a camel, sable, or hog hair brush.

A great deal in pollard oak depends upon the overgrain, which is best done in distemper. Vandyke brown used in beer must be rubbed on with a tool (we are supposing the first graining to have been executed in oil) till there is no "cissing," or curdling of the color. With the aid of a sponge and a badger softener, the clouded and variegated appearances may be represented, and when this coating is dry, a hog hair overgrainer should be used to give the grain of the wood; the badger being employed lightly to brush the marks in one direction, and give them a jagged outline.

Oak combing rollers are used as a mechanical means of printing fine lines of irregular lengths on the veined work, producing an excellent imitation of the natural grain. They are sold in sets of six, various sizes.

Veining fitches are made with very long hair, and preserve a fine sharp edge, which makes them very useful for drawing lines, as well as veining oak.

BIRD'S EYE MAPLE.

While oak is principally used for outside work, for halls and dining rooms, maple is the favorite wood for drawing rooms, which are usually papered with light and delicate designs.

The ground for maple should be white with the least tinge of yellow. Chrome may be used, or ochre, according to the fancy of the grainer.

This wood is always done in distemper. Various colors are used. Raw umber makes a pleasing tint, and to this may be added a little raw sienna, if it is desired to produce a brighter color. Some use burnt umber and raw sienna, some Vandyke brown, &c. The young grainer had better try all these for himself, and he will then be able to judge which he thinks best. It need scarcely be said that as every artist has a style of his own, both of design and color, by which his pictures may be readily distinguished, so every grainer has his peculiarities, which stamp a kind of individualism on his work. Men do not all see nature through the same medium.

It has been recommended that before laying on distemper color, the ground should be sponged over with whiting and water to prevent "cissing." We have found the necessity of this, and can but think the whiting would be likely to produce a muddy appearance. A sponge dipped in beer and squeezed out, passed over the work, and the free use of a good tool with the graining color will soon overcome the "cissing."

Care should be taken in graining maple not to put too much color on, or when dry, a heavy appearance will be the result. The color having been evenly spread, a mottler is brought into requisition, and it is upon the skillful use of this that very much depends. Some taste and judgment are required. It does not do, for instance, to mottle the entire surface equally and without variation. Some parts of it should be left comparatively plain, and others a little dark and cloudy. The badger, which is to soften and give shape to the mottling, may be made to play an important part in producing this variety. Many grainers put in the dots or bird's eyes by using the ends of their fingers.

A tolerable plan is to badger the dots gently downwards, then to dot again, and soften crossways; this, if successfully done, will give the beard or shadow of the eyes.

As all this has to be accomplished before the graining color has time to dry in any part, it will be readily understood that a grainer must be on the alert, especially if the weather is warm and dry. One panel of a door should be taken at a time, and the mouldings should be well cleared out to remove the color which is apt to accumulate in them.

In doing the styles, any color which has dried on them should be sponged off, or when the mottler is used, a dark ridge is likely to appear. Many grainers now, it should be mentioned, instead of their fingers, use a dotter for putting in the eyes.

This is made in various ways. A camel hair pencil cut down, a cork formed to shape, a piece of cloth rolled up to a point, and other devices will be found to answer. A grainer should study the forms of the eyes, which vary to some extent. Generally they are light in the middle, with an irregular dark ring, and a kind of beard or shading below, which may be put in with a camel or small hog hair brush.

The overgraining of maple, or indeed of any distemper work should be done the same day, or that "cissing," which is the annoyance of painters, will very likely take place, and the overgrain instead of lying evenly, will run up into little globules.

A way to get out of this predicament is to wait till the color is beginning to dry, and then use the badger. It requires some delicacy of hand to put in the wavy overgrain found in the heart of maple. This can only be done by using a fine sable or camel hair pencil. The straighter lines of grain may be done by an overgraining tool, of which there are several kinds. The sable tubes are preferred by many. Others use hog or camel hair, and with these it is necessary to have a comb through which the hairs after being dipped in the color are drawn, so as separate them, and remove any excess.

The overgraining of maple has rather a red tinge. Burnt sienna is well suited for the purpose.

SATIN WOOD.

The ground for satin wood is very similar to that for maple; but with a little more yellow.

Raw sienna and umber, or raw sienna and Vandyke brown make very good graining colors. A sponge, a mottler and a badger are the three tools principally requisite. For overgraining, the same process may be followed as in maple; the grain, however, is generally stronger in satin wood than in the other, and not so curly. Of this the grainer should be judge, by studying specimens of the real wood.

MAHOGANY.

Like the foregoing, is generally done in distemper. The ground, of course, varies according to whether the wood is intended to be dark or light. A bright ground is best: orange chrome and Venetian red will be found to answer very well. Vandyke brown and burnt sienna are the colors usually employed; but for dark work, brown, or lake may be added, to give that rich crimson tint so often seen in old polished wood.

Grainers usually like to put a feather in the panels of their doors or shutters, simply mottling the styles. To make a good feather requires a considerable amount of skill. The graining color having been laid on pretty freely, a sponge should be used to indicate the general form intended. The badger being then brought into requisition, with a free and wavy motion, the color will be gathered up to that part of the panel where the feather is to run. The feather should then be wiped out before the work has time to dry. A flat camel hair brush set in tin, and having a thin edge, will be found useful. When the feather has been formed, the badger should again be used gently to soften the whole. Some grainers discard feathers altogether, and simply mottle their work. We may take this as a rule, that where there is much pattern in the panels, the styles should be left comparatively plain. A very good effect may be produced by "flogging" some portions, so as to imitate the coarse grain of the wood.

In overgraining feathered mahogany, care should be taken to follow the markings of the wood as they approach the feather; then cross the feather with a wavy or jagged line, and go off again on the other side in the same manner.

While the overgrain is still wet, the badger should be used to slightly draw it forwards, so that not only a dark line is seen, but a light line behind, as is the case with the real wood.

WALNUT.

This very beautiful wood, is very difficult to imitate. The ground is similar to oak, but not so light. Vandyke brown in distemper is the color generally used, and the grainer would do well to have a piece of the wood before him to study the markings. The overgrain is strong and black. Its complicated windings will tax his ingenuity to imitate.

ROSE WOOD.

Requires a rather red ground. Vermillion and chrome yellow may be used. The graining color is Vandyke brown and ivory black. This having been laid on in good quantity, the sponge should be used to wipe out the pattern, and the badger employed to blend and soften. A "flogger" may then be applied with great advantage. Finally, a black-overgrain should be added, which will generally be found crossing lines of the pattern in curved lines.

We have given the principle woods used by grainers. Others might be named, but they are so little known and so seldom practised, that a mere catalogue of their names would have no interest.

GOOD DRYING BLACK.—Mix burnt lampblack when cold with boiled oil, turps and driers. A little blue improves it.